



BEST OF

90s

Acoustic Rock

16 Songs Including
Change the World
Don't Speak
Let Her Cry
What I Got
and Name





BEST OF '90s Acoustic Rock

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All For You

Words and Music by Ken Block, Jeff Beres, Andrew Copeland, Ryan Newell and Mark Trojanowski



Capo 1

Intro

Free Time

band tacet

A \flat 5
*(G5)

Gtr. 1 (acous.)

mf let ring throughout

TAB

1., 3. Fin - 'lly I fig -
2. I thought I'd seen

* Symbols in parentheses represent chord names respective to coped guitar.
Symbols above reflect actual sounding chord. Capoe fret is "0" in TAB.

E \flat (D) E \flat sus2 (Dsus2) E \flat (D) B \flat m (Am) B \flat sus2 (Asus2) B \flat m (Am) E \flat (D) E \flat sus2 (Dsus2) E \flat (D)

ured out. but it took a long, long time.
it all 'cause it's been a long, long time.

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 2 times

B \flat m (Am) B \flat sus2 (Asus2) B \flat m (Am) E \flat (D) E \flat sus2 (Dsus2) E \flat (D) B \flat m (Am) B \flat sus2 (Asus2) B \flat m (Am) E \flat (D) E \flat sus2 (Dsus2) E \flat (D)

Now there's a turn - a - bout. May - be 'cause I'm try - in'.
Oh, but then we'll trip and fall, won - d'rin' if I'm blind.

Fill 1
Gtr. 3

TAB

Pre-Chorus

Fm (Em) bass enters

Bbm (Am)

Fm (Em)

There's _ been times, _ I'm _ so _ con - fused. _ All _ my _ roads, _

Gtr. 2 (elec.)

mf w/ slight dist. simile on repeats

let ring

2 2 1 0 2

Gtr. 1

Bbm (Am)

Fm (Em)

Bbm (Am)

but they lead _ to you. _ I just _ can't turn _ and walk a - way. _

let ring

let ring

5 7 5 7 2 3 0 3 5 7 7

Gtr. 1

To Coda 1 ⊕ Chorus

Ebm (D)

Ebm sus4 (Dsus4)

Ebm (D)

Ab5 (G5)

Ab (G)

Db (C)

Bbm (Am)

It's hard to say _ what it is _

Rhy. Fig. 2A

Rhy. Fig. 2

Gtr. 1

$E\flat$ (D) $E\flat$ sus4 (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat$ sus4 (Dsus4)

— I see — in you. — Won - der if I'll al - ways be — with you? —

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

To Coda 2 ⊕

$A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat$ sus4 (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat$ sus4 (Dsus4)

Words, can't say, — I — can't do — e - nough to prove — it's all — for you. —

1. $A\flat$ (G) $D\flat$ (C) $E\flat$ (D) $A\flat 5$ (G5) 2. $A\flat$ (G) $D\flat$ (C) $A\flat$ (G)

Gtr. 2

Gtr. 1

Bridge

Half-Time Feel

Dbadd9 (Cadd9) Fm (Em) Dbadd9 (Cadd9)

Rain comes pour - ing, down, Pour - ing down, fall - ing from blue skies. Fall -

Gtrs. 1 & 2

let ring throughout

Fm (Em) Dbadd9 (Cadd9) Fm (Em)

ing from blue skies. Words with - out a sound

End Half-Time Feel

Dbadd9 (Cadd9) Eb (D)

com - in' from your eyes.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 4 times

Ab (G) Db (C) Bbm (Am) Eb (D) Eb sus4 (Dsus4) Ab (G) Db (C) Bbm (Am) Eb (D) Eb sus4 (Dsus4)

Gtr. 3 (elec.)

w/ dist.

P.M. P.M. P.M.

$A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am)

$E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4)

$A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am)

D.S. al Coda 1

$E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4)

⊕ Coda 1

Breakdown-Chorus

(G5)

Gtr. 1

hard to say what it is I see in you. Won-der if I'll al-
 ways be with you? Words can't say, I can't do

e - nough to prove it's all for you.

⊕ Coda 2

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times

D. S. S. al Coda 2

Well, it's

Gtr. 2

Gtr. 3

Whoa, it's

A^b (G)

D^b (C)

B^bm (Am)

E^b (D)

E^bsus4 (Dsus4)

A^b (G)

D^b (C)

B^bm (Am)

hard to say.

Whoa,

hard

to say

Sva

hold bend

P.H.

E^b (D)

E^bsus4 (Dsus4)

(G5)

(C)

(D)

(G5)

Gtr. 1

it's

all

for

you.

loco

Gtr. 3

full

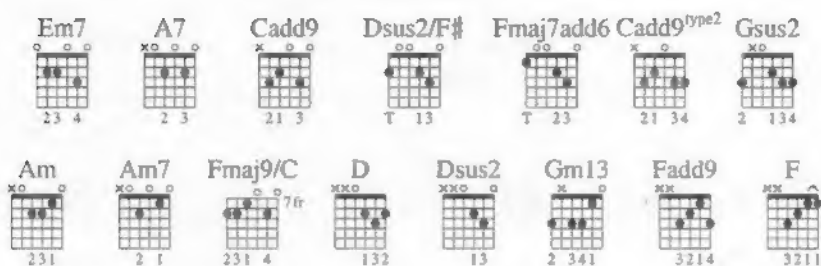
full

full

Gtr. 2

Barely Breathing

Words and Music by Duncan Sheik



Intro

Moderately ♩ = 94

Em7

Rhy. Fig. 1

*Gtr. 1 (acous.) *mf* *sim.*

Gtr. 2 (elec.) *mf* w/ slight dist. & delay let ring throughout

TAB

0 3 0 3 0 3 0 3 0 3 0 2 0 2 0 2 0 2 0 2

*Two gtrs. arr. for one.

Cadd9

Dsus2/F#

End Rhy. Fig. 1

Em7

5 5 0 5 0 5 0 5 7 0 7 0 7 0 7 7 0 7 0 8 0 8 0 10 0 10

A7

Cadd9

Dsus2/F#

7 0 7 0 8 0 8 0 3 0 3 7 0 7 0 8 0 8 0 10 0 12 0 12 0 10

1. I know what you're do -

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2 tacet

Em7

ing, I see it all too clear. I on - ly taste the sa - line when I kiss a - way your tears.

Dsus2/F#

Em7

A7

You real - ly had me go - ing, wish - ing on a star. But the black holes that sur - round

Cadd9

Dsus2/F#

you are heav - i - er by far. I be - lieved in your con - fu -



Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Em7

A7

1. - sion, you were so com - plete - ly torn. (Well) it must have been that yes -
2. - ing, "What's it all a - bout?" I used to be so cer -

Gtr. 2

7 0 7 0 8 0 8 0 10 0 10 7 0 7 0 8 0 8 0 3 0

Cadd9

Dsus2/F#

ter - day was the day that I was born. There's not much to ex - am -
tain. Now I can't fig - ure out. What is this at - trac -

7 0 7 0 9 0 8 0 10 0 12 0 12 0 10 0 10 0 7 0 7

Em7

A7

ine, (there's) noth - ing left to hide. You real - ly can't be se -
tion? I on - ly feel the pain. And noth - ing left to rea -

7 0 7 0 9 0 8 0 10 0 10 7 0 7 0 9 0 8 0 3 0 3

[illegible]

10

Am Am7 Fmaj9/C End Rhy. Fig. 2

kid - ding, i - mag - in - ing you care. And I could stand here wait -

2-5 4 4-0

Gtr 1 w/ Rhy Fig. 2, 1st 3 meas.
Cadd9 Gsus2 Am Am7

ing, a fool for an oth er day (But) I don't sup-pose it's worth the price, it's worth the price, the price -

Gtr 3

7 7-2 2-5

Fmaj9/C

that I would pay, yeah, yeah, yeah.

Gtr 3

5-12 12-7 5

⊕ Coda

Chorus

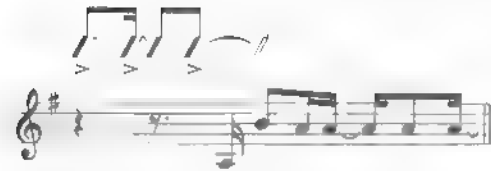
Gtr 1 w/ Rhy Fig 2, 3 3/4 times

Gtr 2 tacet

Cadd9

Gsus2

D.S. al Coda

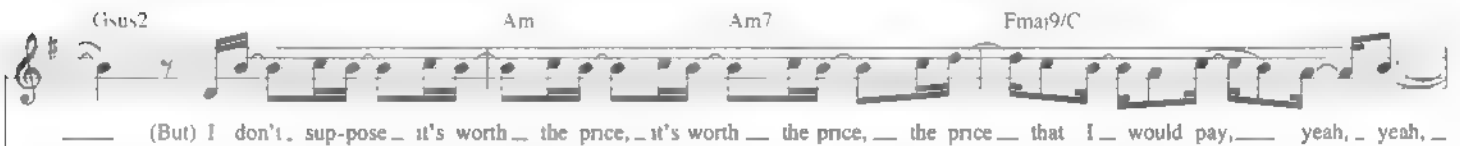
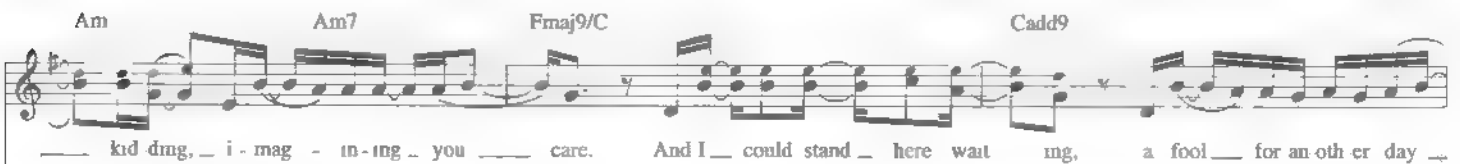


2. And ev-'ry-one _ keeps ask -



Gtr 3

mf



Cadd9 Gsus2 Am Am7

yeah. But I'm think-ing it o - ver an - y - way.

*Gtr 4 (elec) **f**

Gtr 3 *divisi* **

7-5/12 4 12/12 2/14 4-16 5/17 4/18

*w/E-bow & d st
**Gtr 4 to right of slashes

Fmaj9/C Gtr 3 tacet Cadd9 Gsus2 Am Am7

I'm think-ing it o - ver an - y - way, yeah.. yeah.. yeah. Oh

Gtr 4

0/14 14/16 18-5 5-4 4-12 12

Fmaj9/C

Gtr 1

Gtr 4

Gtr 2

12-10 10-12 12-13 13-15 15-18 18-12

12-10 10-12 12-13 13-15 15-18 18-12

Bridge

Gtr 2 tacet

D

Dsus2

D

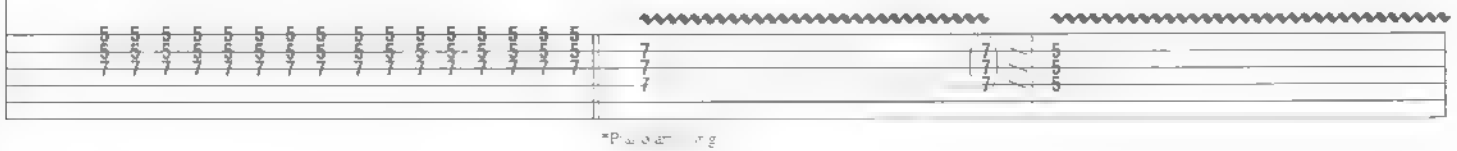
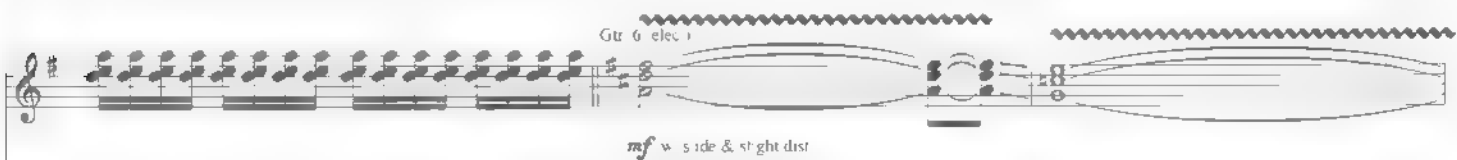
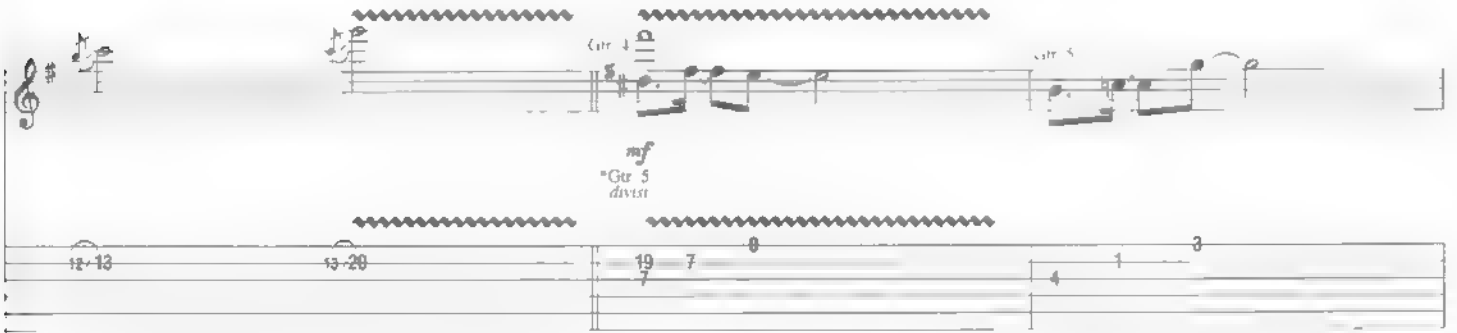
Gtr 4 tacet

Am

Am7

Am

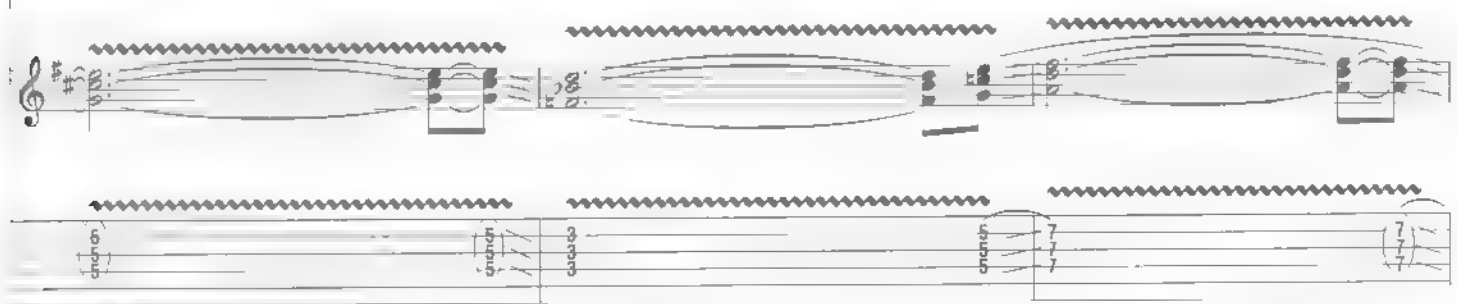
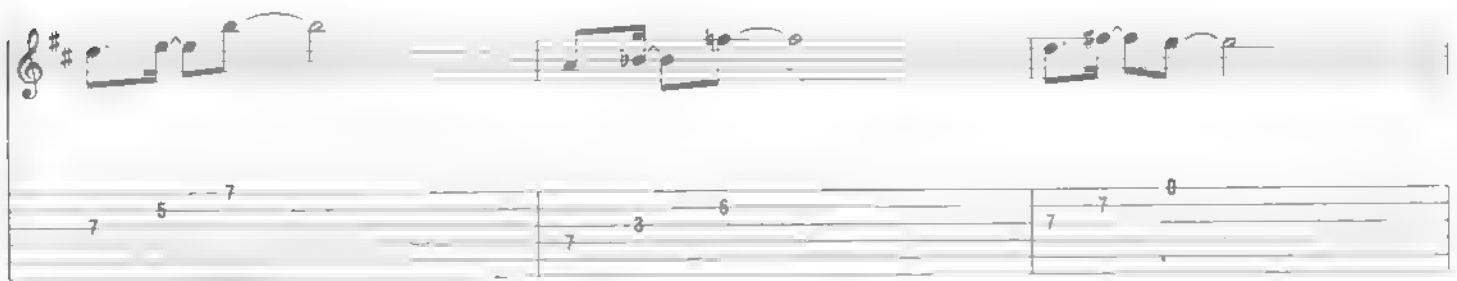
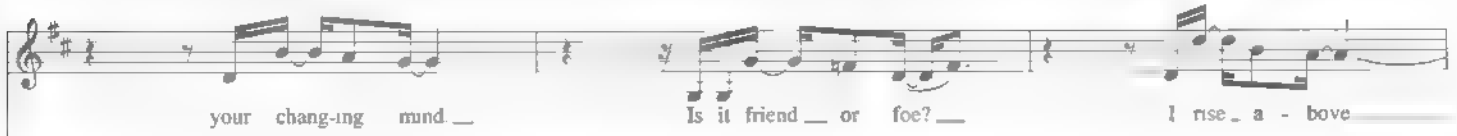
Am7



Cadd9 type2

Gm13

D



Am Am7 Am Am7 Cadd9 Gm13

or sink be - low with ev - 'ry time you come and go.

Fadd9 F

Please, don't come and go

Outro-Chorus

Gtr 1 w/ Rhy Fig 2, 4 times

Gtr 6 tacet

Cadd9

Gsus2

Gtr 5 tacet

'Cause I am bare - ly breath - ing and I can't find the air. (I don't know who I'm

Gtr 3

Gtr 6 div.vt

(2) 15 15-10 12

Am Am7 Fmaj9/C (add9

kid-ding, i - mag - in - ing you care. And I could stand here wait - ing, a fool for an oth - er day

13 12 12-8 8-3 15

Gsus2 Am Am7 Fmaj9/C

(But) I don't sup - pose it's worth the price, it's worth the price, the price that I would pay, yeah, yeah,

10 13 12 8 2

Cadd9 Gsus2 Am Am7

yeah But I'm think - ing it o - ver an - y - way

1 0 0 12 13 12

Fmaj9/C Cadd9 Gsus2

I'm think-ing it o-ver an-y-way, yeah, yeah, yeah

10 12 1 8 8

Am Am7 Fmaj9/C Fmaj9/C

Oh. And I know what you're do-

(8) 12 10 12 13 15

ng I see it all too clear.

10 12 13 12 8

Building a Mystery

Words and Music by Sarah McLachlan and Pierre Marchand

Gtr 1 Tuning, Capo VII

① = D ④ = D
② = A ⑤ = A
③ = G ⑥ = E

Gtr 2 Tuning, Capo II

① = D ④ = D
② = B ⑤ = A
③ = G ⑥ = E

Intro

Moderately Slow ♩ = 82

Bm (Em) **((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

1 You

Gtr 3 (elec.)

mf w/ fast vibrato effect
let ring throughout

TAB

Gtr 1 (acous.)

Rhy. Fig. 1

End Rhy Fig. 1

Rhy. Fig. 2

End Rhy Fig. 2

mf
let ring throughout

TAB

Gtr 2 elec.

mf w/ slight det.
slight P.M. et ring &

TAB

*Gtr 1 chord symbols
**Gtr 2 chord symbols

Verse

Gtr 1 w/ Rhy Fig 1, 3 times, simile

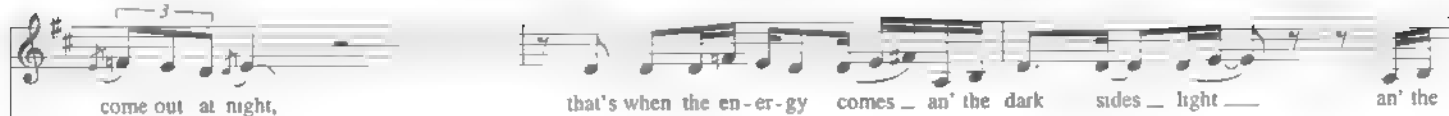
Bm (Em) ((Am)) G (C/G) ((F))

Gtr 3 tacet

D (G) ((C)) A (D/A) ((G))

Bm (Em) ((Am))

G (C/G) ((F))



Gtr 3

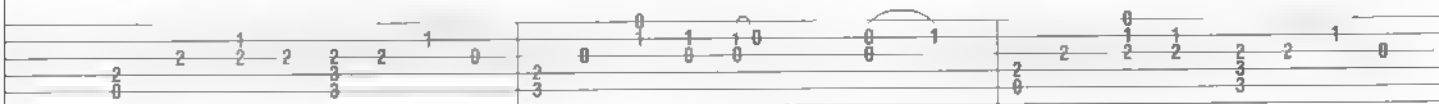


12

Gtr 2



slight F M



D (G) ((C))

A (D/A) ((G))

Bm (Em) ((Am))

G (C/G) ((F))



slight P M



D (G) ((C))

A (D/A) ((G))

Gtr 1, w/ Rhy Fig 2
Bm (Em) ((Am))

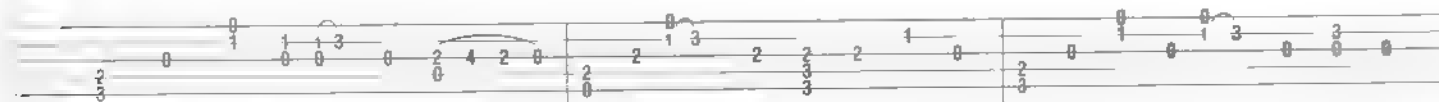
G (C/G) ((F))

D (G) ((C))

A (D/A) ((G))



slight P M



Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

won't give up — the search — for the ghosts in the halls. —

slight P M

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

You wear san - dals in — the snow — and a — smile — I won't wash a - way. —
 (Smile I won't wash a - way

slight P M

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

Can you look out the win - dow — with-out your — shad-ow get-ting in — the way? —

slight P M

Pre-Chorus

E5
(A5)
(Dsus4)

((D))

G
(C/G)
(Fsus2)

Voc Fig. 1

(Oh, You're so beau - ti - ful, with an edge and charm - ing
oh, la.)

Gtr 3

w/ chorus effect
let ring throughout

Gtr 1

Rhy. Fig. 4

mp

Gtr 2

let ring

E5
(A5)
(Dsus4)

(D)

G
(C/G)
(F)

A
(D/A)
(G)

End Voc. Fig. 1

You're so care - ful when I'm in your arms
Oo, la, la, ah.)

End Rhy. Fig. 4

let ring

Chorus

Gr 1 w/ Rhy Fig. 3, 3 times, simile

Bm	G	D	D	Bm	G
(Em)	(C/G)	(G)	(D/A)	(Em)	(C/G)
((Am))	((F))	((C))	((G))	((Am))	((F))

— 'cause you're work - ing, build - ing — a mys - ter - y. — Hold - ing on —

Riff A

Riff A
 mf
 w/ dist & chorus effect
 let ring

Handwritten musical notation on a five-line staff. The notation includes various numbers (6, 3, 2, 4, 2) and symbols (circles, arrows) indicating fingerings or articulations. A vertical line divides the staff into two sections.

Gr 2

Gtr 2

pp mf pp

PH
vol swell

pitch: D

D	A	Bm	G	D	A
(G)	D, A)	(Em)	(C/G)	(G)	(D, A)
{(C)}	{(G),	{(Am)}	{(F)}	{(C)}	{(G)}

and hold - ing it in. Yeah, you're work - ing, build - ing a mys - ter - y

The first system of musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody starting on G4, moving to A4, then B4, and finally C5, with a 'let ring' instruction below the first three notes. The bottom staff is in bass clef and contains a single note on G2, marked with a forte 'f' dynamic.

[illegible]

slight PM

D (G) (C)
 A (D/A) ((G))
 Bm (Em) ((Am))
 G (C/G) ((F))
 D (G) ((C))
 A (D/A) ((G))

hold back your tears, — oh. — You give us a tan-trum and a know-it-all — grin —

sight P M

Pre-Chorus

Bkgd Voc w/ Voc Fig 1
 Gtr 1 w/ Rhy Fig 4, simile

E5
 (A5)
 ((Dsus4))

Bm (Em) ((Am))
 G (C/G) ((F))
 D (G) ((C))
 A (D/A) ((G))
 E5 (A5) ((Dsus4))
 ((D))

just when you need one when the eve-ning stayed — You're — a — beau-ti — ful,

sight P M

Guitar Solo

G (C/G) A (D/A) G (C/G) E5 (A5) G (C/G) A (D/A)

(Oo, oh, oo

Gtr 2

pp *mf*

4 (4) 5 4 5 5 2 3 3 5 5 X 5 5 7 5 3 3 5 0 5 5 0

Gtr 1

mf

*quick vol swel.

The musical score for 'Mystery' by The Police is presented in a multi-staff format. The top staff is the vocal line, with lyrics 'Oo, you're work ing, build-ing a mys - ter - y' and chord symbols G (C/G), A (D/A), G (C/G), E5 (A5), and G (C/G). Below the vocal line are three guitar staves. The first guitar staff (Gtr 3) has a treble clef and a key signature of one sharp (F#). The second guitar staff (Gtr 2) has a treble clef and a key signature of one sharp (F#), with fret numbers and a 3/4 time signature. The third guitar staff (Gtr 1) has a treble clef and a key signature of one sharp (F#), with fret numbers and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Outro-Chorus

Gtrs. 1 & 2. w/ Rhy Figs. 3 & 3A 6 1/2 times, simile

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))

Hold - ing on and hold - ing it in. Yeah, you're work - ing,

Gtr 3

Guitar 3 staff with notes and rests.

5 7 5 (6) 10

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))

build ing a mys - ter - y and choos - ing so care - ful - ly. Yeah, you're work ing,

Guitar staff with notes and rests.

Harm

5 7 7 7

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

build - ing a mys - ter - y. Hold - ing on and hold ing it in.

Guitar staff with notes and rests.

Harm

(7) 9 7 9 7 9

*vol swells, till end
pitch C

C

C

Bm (Em) (Am)
 G (C/G) (F)
 D (G) ((C))
 A (D/A) ((G))
 Bm (Em) ((Am))
 G (C/G) ((F))

Oh, yeah, you're work-ing. build-ing a mys-ter-y and choos-ing so

Solo

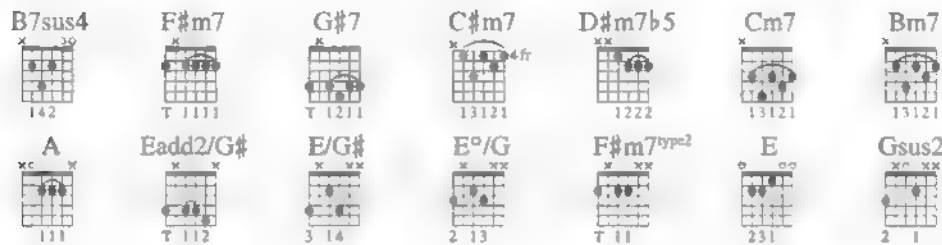
15 14 15 17 15 15 14 17 14 14 12 17 12 15 17 15

D (G) (C) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A D A (G)
 care ful - ly You're build ing a mys-ter y
 8va
 Gr 3 loc n
 ru
 Harm.
 15 -17 15 -14 17 14 14 -12 -10 -12 7

Change the World

featured on the Motion Picture Soundtrack PHENOMENON

Words and Music by Gordon Kennedy, Tommy Sims and Wayne Kirkpatrick



Intro

Moderately ♩ = 98

Gtr 1 (acous.) ****E** **F#m7** **Gadd2**

Rhy. Fig. 1

mf
w/ fingers
let ring throughout

T A B

*Two gtrs. str. for one

**Chord symbols reflect implied tonality

†T = Thumb on ⑥

F#m7 **E** **End Rhy. Fig. 1**

F#m7 **Gsus2** **B7sus4**

Gtr 2 (acous.) ***Gtr. 3 (elec.)**

mf

Gtr 1

mf

w/ chorus** *vol knob swell**

Verse

Gtr 1 tacet

E

A/E

E7(no3rd)

A/E

E

I If I could reach the stars, pull one down for you

(0)

Rhy Fig 2

1 2 4 0 0 0 0 0 4 0 4 2 0 1 0 0 0 1

0 2 0 4 0 5 0 0 0 0 5 0 4 0 2 0 0 0 0

A/E

E7(no3rd)

A/E

E

Shine it on my heart so you could see the truth

5/7

8 5

1 2 4 0 0 0 0 0 4 0 4 2 0 1 0 0 0 1

0 2 0 4 0 5 0 0 0 0 5 0 4 0 2 0 0 0 0

A

D/A

A7(no3rd)

Then this love I have in side

(5)

2 3 5 0 5 0

2 4 5 0 5 0 7 5 0

D/A A E A/E E7(no3rd)

is ev - 'ry - thing it seems. But for now I find

A/E G#7

it's on - ly in my dreams And I can

End Rhy Fig. 2

(cont in slash)

Chorus

Gtr 2 tacet
F#m7
Rhy Fig 3

G#7

C#m7

D#m7b5

G#7

change the world. I will be the sun - light in your
(Change the world. I will be the sun - light in your

C#m7

D#m7b5

G#7

u - ni - verse. You would think my love was real - ly
u ni verse. You would think my love,

Gtr. 2

C#m7 Cm7 Bm7 A Eadd2/G# End Rhy. Fig. 3

some - thing - good, ba - by, if I could -

some - thing good, ()

9 11 9 11 9

D/G# E2 G F#m7

Gtr 1 /

change the world

Gtr 3 Rhy. Fill 1 End Rhy. Fill 1

2 4 2 0 2 0 2 0 2 0 1 0 0 2

*vol. knob swel.

Interlude

Gtr 1 w/ Rhy Fig. 1, simile
Gtr 3 tacet

E F#m7 Gadd2 F#m7 E

2 4 2 3 2 4 2 4 4 2 0 2 0 2 0 2 0 2 0 1 0 0 2

Verse

Gtr 1 w/ Rhy Fig. 2, simile

E A/E E7(no3rd) A/E F

2. If I could be king, e - ven for a day,

(f2)

3 1/2 5 3 2 4 2 0

A/E E7(no3rd) A/E E

I'd take you as my queen, I'd have it no other way.

5 (5) 3

2

A D/A A7(no3rd) D/A A

And our love would rule in this kingdom we have made.

B A/E E7(no3rd)

Till then I'd be a fool,

6 7 6 8 5 8 5 6 5

A/E G#7

wish - ing for the day And I can

Chorus

Gtr 1 w/ Rhy Fig 3
Gtr 2 tacet, 1st time, w/ Fill 1, 2nd time
F#m7

G#7 C#m7

(Change) change the, the world. change the world

FIG 1
Gtr 2

TAB

(14)

D#m7b5 **G#7** **Gtr 2. Fill 2, 2nd time** **C#m7**

I w.i.l be the sun ight in your u - ni - verse.
 I w.i.l be the sun light in your u - ni - verse.

7-9 7-9 7

D#m7b5 **G#7** **C#m7** **Cm7** **Bm7** **To Coda**

You would think my love was real - ly some - thing good, ba - by,
 You would think my love, some - thing good, oh,

(7)

A **Eadd2/G#** **E/G#** **E°/G** **F#m7** **E** **Gtr 3**

if I could change the world, ba - by,
 if I could, yeah

Gtr 2

9-11 9 11-9

Gtr 1

4 2 2 2 1 2
 2 2 2 2 0 4
 4 3 2 2 0 0

Fill 2
Gtr 2

12-14 12-11 12-14 12

TAB

Gtr 2 & 3 tacet

A7

Eadd2/G#

Gtr. 3: w/ Rhy Fill 1

E/G#

E°/G

F#m7

if I could change the world.

Guitar Solo

Gtr 1 w/ Rhy Fig. 1 1 1/4 times, simile

E

F#m7

Gadd2

F#m7

E

D.S. al Coda

F#m7

G#7

I can

⊕ Coda

A

Eadd2/G#

Bkgd. Voc. w/ Voc Fig 1

E/G#

E°/G

F#m7type2

Gtr 1

if I could change the world, ba - by,

if I could, yeah.

Gtr 2

A

Eadd2/G#

Bkgd. Voc. w/ Voc Fig 1

E/G#

E°/G

F#m7type2

if I could change the world, ba by

A

Eadd2/G#

E/G#

E°/G

if I could change

Voc. Fig 1

Change

Gtr 1 *Gsls2*

the — world

Gtr 2
let ring

Gtr 3

*vol knob swell

Outro

Gtr 1 w/ Rhy Fig 1, 1st 2 meas
Gtr 3 tacet

E F#m7 Gadd2

Gtr 2

Free Time E7

Gtr 2

F#m7

ni

Gtr

Crash Into Me

Words and Music by David Matthews

Intro

Moderately ♩ = 102

Chords: C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5

Gtrs 1 & 2
tacGUS
Rhy Fig 1
mp
let ring throughout
End Rhy Fig 1

TAB

Verse

Gtrs 1 & 2 w/ Rhy. Fig. 1, 4 times

Chords: C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5 C#m7 Asus2 E5/B E5 C#m7 Asus2 E5/B E5 C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5 C#m7 Asus2 E5/B E5

got your ball, you've got your chain tied to me tight. Tie
me up a gain Who's got their claws in you my friend? In -
to your heart I'll beat a gain. Sweet like can - dy
to my soul. Sweet you rock and sweet you roll
Lost for you, I'm so lost for you. Oh, and you come

Chorus

C#m7

N.C.

E

D/F#

crash in - to me, and I come in - to

Gtrs 1 & 2
Rhy Fig 2
Gtr 1
Gtr 2
divist

End Rhy Fig 2

TAB

C#m7 Asus2

_____ you, _____

you _____

in a boy's _____

Re Fig. 3

Gtr 2

dream

[illegible]

41

Outro

Oh, hike up your skirt a lit - tle more and show the world to me Hike up your skirt a lit - tle more *grad. cresc.* and show your world to me. In a boy's dream, in a boy's dream

Oh, I watch you there, through the win - dow, and I stare at you wear noth ing, but you wear it so well Tied up and twist ed, the way I'd like to be. For you, for me, come crash in - to me, ba - by. Come crash in to me, yeah, yeah

Rhy FWD 1

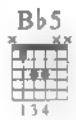
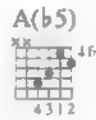
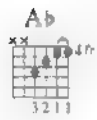
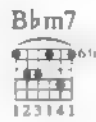
Gtr 1

Play 4 Times & Fade

43

Don't Speak

Words and Music by Eric Stefani and Gwen Stefani



Intro
Slowly ♩ = 76
Cm

Verse

***Gtr 1 (slight dist.)**
mf let ring throughout w/ pick & fingers

Rhy. Fig. 1

TAB

*two gtrs. arr for one

Gm Fm Bb Gm Fm Bb

used to be to- geth - er, ev-'ry day to- geth - er, al - ways.

End Rhy. Fig. 1

Cm Cm Fm Bb Gm Cm

rea- ly fee- that I'm los - ing my best - friend I can't be lieve - this could - be the

end It looks _____ as though _____ you're let - ting go. _____ And

Chorus
 Gtr 1
 Fm Bb Cm Gm Fm Bb

Bass
 mf

if it's real, _____ well, I _____ don't want _____ to know _____

Chorus
 Eb Bb C

Chorus
 Gtr 1 tacet
 Fm
 Rhy. Fig. 2

Don't speak. I know _____ just what you're say - ing, so _____ please stop _____ ex - plain -

Chorus
 Bbm Eb C

Gtr 2 acous
 mf

Gtr 3 acous
 Rhy. Fig. 2A
 mf

Bass
 Bass Fig. 1
 f

Bbm7 C Fm Bbm7 C End Rhy. Fig. 2

ing Don t tell me 'cause it hurts _

End Rhy. Fig. 2A

1 3 3 3 1 2 3 5 5 5 5 0 1 1 1 3 4 1 3 4 3 1 3 4 3

Fm Bbm Ep C

Don't speak I _ know what_you're think - ing I don't need _ your rea -

1 3 3 3 3 1 1 1 1 3 3 3 3 1 2 3 3 3 2

Bbm7 C Fm Bbm7 Eb

sons. Don't tell me 'cause it hurts. 2. Our

(cont in slash)

End Bass Fig. 1

1 3 3 3 3 1 2 3 5 5 5 5 0 1 3 3 3 3 2 4 6

Verse
Gtr 1. w/ Rhy Fig. 1
Cm
Gtrs. 2 & 3

Gtrs. 2 & 3 tacet
Gm

Fm

mem - o - ries, they can be in - vit - ing. But some are

Bass

3 3 3

Bb Gm Fm Bb

al - to - geth - er might - y frght - 'ning. As

6 3 1 6 6

Gtrs 2 & 3

Cm Gm Fm Bb

we die, both you and I,

Ctr

w d s

Bass

Eb Bb C

with my head in my hands I sit and cry

Chorus

Gtrs 2 & 3 w/ Rhy Fig 2 & 2A, 1 3/4 times

Bass w/ Bass Fig 1, simile

Fm

Bbm Eb C

Don't speak. I know just what you're say - ing, so please stop ex - plain -

Rhy Fig. 3

Bbm7 C Fm Bbm7 C

ing. Don't tell me 'cause it hurts. No, no, no,

End Rhy Fig. 3

Gtr 1 w/ Rhy Fig. 3, 1st 3 meas
Fm Bbm Eb C

don't speak. I know what you're think - ing and I don't need your rea -

Bbm7 C NC (Fm)

sons. Don't tell me 'cause it hurts.

Gtrs. 1, 2 & 3

(Gtrs. 2 & 3 cont in slash)

Bass

Bridge

Db Ab Cb Gb

Gtrs 2 & 3

It's all end - ing. I got - ta stop pre - tend - ing who we

Gtr 1

A A(b5)

E \flat 7sus4

A \flat

(Gtr 3 cont. in notation)

are

Guitar Solo

Gtr 1 tacet

Cm

Rhy Fig. 4

Gm

Fm

B \flat type2

End Rhy. Fig. 4

Gtr 2

Gtr 4 (nylon str acous)

mf

Rhy Fig. 4A

End Rhy. Fig. 4A

Gtr 3

Bass

Gtrs. 2 & 3. w/ Rhy Figs. 4 & 4A. 2 times

Cm Gm Fm Bb Cm Gm

Gtr 4

Bass

Fm Bb Gm Cm Fm

Gtrs 2 & 3

Gtr 4

Verse

Gtrs. 2, 3 & 4 tacet

Cm

Gm

Fm

Bb

F5

Bb5

Gtr 5

dist

mf

3. You and me, — I can see — us dy — ing Are — we? —

Gtr 1

Gtr

w/ slight dist

Bass

mf

Chorus

Gtr 1 w/ Rhy Fig 3, 2 times
Gtrs 2 & 3 w/ Rhy Figs 2 & 2A, 2 times
Gtr 5 tacet
Fm

B♭m Eb C

Don't speak. I know just what you're say - ing, so please stop ex - plain -

Bass Bass Fig. 2

B♭m7 C Fm B♭m7 C

- ing. Don't tell me 'cause it hurts. No, no, don't

End Bass Fig. 2

Bass w/ Bass Fig. 2, 1st 3 meas. Fm B♭m Eb C

speak I know what you're think - ing and I don't need your rea -

B♭m7 C Bass w/ Bass Fig. 1 Fm B♭m7 C

- sons. Don't tell me 'cause it hurts. Don't tell me 'cause it hurts.

Outro

Gtr 1 w/ Rhy Fig 3, till fade
Gtrs 2 & 3 w/ Rhy Figs 2 & 2A, till fade
Bass w/ Bass Fig. 2, simple, till fade
Fm
Voc Fig. 1

B♭m Eb C

(La, la, la, I know what you're say - ing, so please stop ex - plain -
la, la, la, la, la, la, La, la, la, la,

B♭m7 C Fm B♭m7 C End Voc. Fig. 1

- ing. Don't speak, don't speak, don't speak, no.
la, La, la, la, la, la, la)

Bass Fill 1
Bass

Bkgd. Voc w/ Voc Fig. 1, till fade
Fm Bbm Eb C

I know what you're think - ing and I don't need your rea -

Bbm7 C Fm Bbm7 C

sons. I know you're good. I know you're good. I know you're real good, oh.

Fm Bbm Eb C

La, la, la, la, La, la, la,

Bbm7 C Fm Bbm7 C

la Don't! Don't! Ooh, ooh,

Fm Bbm Eb C

hush, hush, dar ling Hush, hush, dar ling

Bbm7 C Fm Bbm7 C

Hush, hush don't tell me 'cause it hurts

Begin Fade
Fm Bbm Eb C

Hush, hush, dar ling Hush, hush, dar ling

Bbm7 C Fm Bbm7 C

Hush, hush, don't tell me 'cause it hurts. Oh,

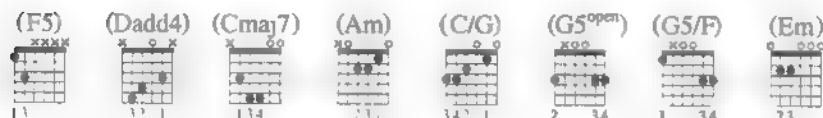
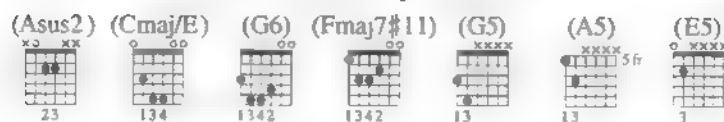
Fm Bbm Eb C

hush, hush, dar ling Hush, hush, dar ling

Fade Out

If You Could Only See

Words and Music by Emerson Hart



Capo I

Moderate Rock $\text{♩} = 95$

Chorus

N.C. $B\flat m$ $^*(Am)$ $D\flat A\flat$ (C/G)

If you could on - ly see the way she loves me. Then may - be you would un

Gtr 1 (acous) Rhy Fig 1

TAB

The first line of the chorus features a vocal melody in treble clef and a guitar/bass accompaniment in bass clef. The guitar part includes a 'Rhy Fig 1' and a 'TAB' section. Chord symbols are placed above the staff.

* Symbols in parentheses represent chord names respective to capoed guitar
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB

$A\flat 5$ $(G5)$ $A\flat 5/G\flat$ $(G5/F)$ $A\flat 5$ $(G5)$

der stand whv I feel this way

End Rhy. Fig. 1

The second line of the chorus continues the vocal melody and guitar/bass accompaniment. It includes a 'TAB' section and a 'Rhy. Fig. 1' section. Chord symbols are placed above the staff.

Gtr 1 w/ Rhy Fig 1, 1 1/2 times, simile

$B\flat m$ (Am) $D\flat A\flat$ (C/G) $A\flat 5$ $(G5)$ $A\flat 5/G\flat$ $(G5/F)$

a - bout our love, and what I must do

The third line of the chorus continues the vocal melody and guitar/bass accompaniment. It includes a 'TAB' section and a 'Rhy. Fig. 1' section. Chord symbols are placed above the staff.

$A\flat 5$ $(G5)$ $B\flat m$ (Am) $D\flat A\flat$ (C/G)

If you could on - ly see how blue her eyes can be when she says,

The fourth line of the chorus continues the vocal melody and guitar/bass accompaniment. It includes a 'TAB' section and a 'Rhy. Fig. 1' section. Chord symbols are placed above the staff.

Ab5 (G5) **Ab5/Gb (G5/F)**

when she says she loves me

Gtr 1

Interlude

(Asus2) (Cmaj7/E) (G6) (Fmaj7#11) (Asus2) (Cmaj7/E) (G6) (Fmaj7#11)

Rhy. Fig. 2 End Rhy Fig. 2

Gtr 1 (elec) *f* w/ dist

Gtr 2 (elec.) *f* w/ slide w/ fuzz & echo

End Riff A

(cont in notation)

(cont in slash,

Verse

(G5)(A5) (G5)(A5) (G5)(A5) (G5)(A5)

Rhy Fig. 3

Gtr 2 *f* w/ slide & echo

I Well, you got your rea - sons

Gtr 4 (dist.) Riff B

Gtr 3 Rhy Fig. 3A

(E5)(F5)

(E5)(F5)

(Dadd4)

End Rhy. Fig. 3



and you got your lies

End Riff B

mf

full

3

(7)

Gtr 2 w/ Rhy Fig. 3

Gtr 4 w/ Riff B

*A \flat 5 B \flat 5
(G5)(A5)

A \flat 5 B \flat 5
(G5)(A5)

A \flat 5 B \flat 5
(G5)(A5)

A \flat 5 B \flat 5
(G5)(A5)

And you got your ma-nip-u-lations,

Gtr 3



*Chord symbols reflect combined tonality

Gbmaj7#11
(Fmaj7#11)

Ebmaj4
(Dadd4)

they cut me down to size.

End Rhy Fig. 3A

(cont in slash)

Pre-Chorus

(Asus2)

(Cmaj7)

(G6)

Gtr 1

Say-in' you love but you — don't. You give your love but you — won't. —

Gtr 4

fu. full full full full full full

Chorus

Gtr 1 w/ Rhy Fig. 1, 3 times, 1st time; 2 3/4 times, 2nd & 3rd times

Gtr 4 tacet

Bbm

(Am)

Db/Ab

(C/G)

If you could on ly see — the way she loves — me, then may - be you would un -

Gtr 4

Rhy Fig. 4

w/ clean tone & delay

let ring

Gtr 3

Rhy Fig. 4A

w/ clean tone

let ring

Ab5 Bb5 (G5)(A5) Ab5 Bb5 (G5) (A5) Gbmaj7#11 (Fmaj7#11) Ebadd4 (Dadd4) Ab5Bb5 (G5)(A5) Ab5Bb5 (A5)(G5)

eled shows hap - pi - ness, un - rav - eled. And you got to take a lit tle

Ab5 Bb5 (G5)(A5) Ab5 Bb5 (G5) (A5) Gbmaj7#11 (Fmaj7#11) Ebadd4 (Dadd4)

dirt to keep what you love. That's what you got - ta do

Pre-Chorus

(Am) Gtr 5 tacet (C/G)

Gtr 1 *Voc Fig 1

(Oh) Say - in' you love but you don't You give your love but you

Gtr 5 Rhy. Flg. 5

(G5 open) (G5/F) (G5 open) (Am)

Gtr 1

— won't. — You're stretch-ing out your arms — to some-thing that's just not — there. Oh Say-in' you love where you —

Gtr 3

(C G) (G5 open)

End Voc. Fig. 1

stand — Give your heart when you — can. — If you could on - ly — see —

End Rhy. Fig. 5

⊕ Coda 1

(Em)

Guitar Solo

(E)

(Fmaj7#11) B

(3)

(G)

(Am)

Gtr 1

(CONT. IN NOTATION)

Gtr 5

(CONT. IN NOTATION)

when she says she loves — me

Gtr 2

Gtr 4

(full) (full) (full) (1/2)

Gtr 3

Gtrs. Rhy. Fig. 6

End Rhy. Fig. 6

F	G♭maj7#11
(E)	(Fmaj7#11)

A65
(G5)Bbm
(Am)F
(E)

G♭maj7♯11
(Fmaj7♯11)

Git 5

my

(4)

Gr 4

fu

Ab5
(G5)

Bbm
(Am)

F
(E)

G♭maj7♯11
(Fmaj7♯11)

A65
(G5)B>m
(Am)

Bkgd. Voc. w/ Voc Fig. 1
Gtr 3: w/ Rhy Fig. 5
Bb sus2
(Asus2)

Db maj7
(Cmaj7)

A66
(G6)

Say-in' you love

but you

don't... You give your love

but y

won't. —

Gr 5

Rift C

End Rift C

full

full

fault

full

full

full

fall

ful

Gtr 5 w/ Riff C
Gbmaj7#11
(Fbmaj7#11)

A♭6
(G6)

B♭sus2
(Asus2)

D♭maj7
(Cmaj7)

Say in' — say-in' you love where you — stand — Give your heart when you —

A♭5
(G6)

D.S. al Coda 2

⊕ *Coda 2*

A♭5
(G5)

— can If you could on - ly — see —

If you could on - ly see —

full full full full

10-12

B♭m
(Am)

D♭/A♭
(C/G)

A♭
(G5)

(G5/F)

Gtrs. 1 & 3 //

how blue — her eyes — can be — when she says, — when she says she loves — me —

Gtr 5

(12) 12 12 12

Gtr 2

Let Her Cry

Words and Music by Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan and James George Sonefeld

Gtr. 2 Chords

(C)	(G)	(Fmaj7/C)	(Fsus2/C)	(F/C)	(F)
3 2 1	2 1 3 4	3 4 2 1	3 4 1	3 4 2 1 1	3 4 2 1 1

Gtr. 1 Chords

C	G	Em	D	Dsus4	Cadd9	Cadd9 type 2
3 2 1	2 1 3 4	2 3	1 3 2	1 3 4	2 1 3	2 1 3 4

Gtrs. 2 & 3, Capo VII

Verse
Slow Rock ♩ = 70

G

1 She sits a-lone by a lamp - post

Gtr. 1 (acous., mf)

TAB

Cadd9

G

try-in' to find a thought that's es - caped her mind.

D

She says, "Dad's the one I love the most,

Cadd9

G

but Stipe's _ not far be - hind."

Verse

Gtr 3 w/ Fill 1, 2nd time

* (C)

(G)

Rhy. Fig. 1A

Gtr 2

mf

mf

(clean elec.) 2. She nev - er lets me in, _ on - ly tells _ me where she's _ been
3. This morn - ing I woke up a - lone, found a note stand - ing by _ the phone _

Gtr 1 Rhy. Fig. 1

* Symbols in parentheses represent chord names respective to capoed guitar, and does not reflect actual sounding chord

(Fmaj7/C)

(C)

End Rhy. Fig. 1A

when she's had _ too much to drink _
say-in', "May-be, may - be I'll be back some - day." _

End Rhy. Fig. 1

Fill 1

Gtr 3

TAB 3

Gtrs. 1 & 2 w/ Rhy Figs. 1 & 1A

G (C) D (G)

I say that I don't care, I just run my hands through her dark hair, then I
I want-ed to look for you. You walk-ed in, I did-n't know just what I should do, so I

Cadd9 (Fadd9)

G (C)

pray to God you got - ta help me fly a - way. And just let her cry, -
sat back down and had a beer and felt sor-ry for my - self. Say - in' }

*Harmony tacet 1st time (next 6 meas.)

Chorus

Gtr 2 w/ Rhy Fill 1, 2nd & 3rd times, w/ Rhy Fill 3 4th time
Gtr 3 w/ Fill 2, 3rd time

C Rhy Fig 2 G

if the tears fall down like rain. Let her sing.
let ring - -

Fill 2
Gtr 3

5 (5)

Rhy Fill 1
Gtr 2

0 1 0 1 0 1 0 1 4

Rhy Fill 3
Gtr 2

0 1 0 1 0 1 0 1 2 0

C

Em G D

if it eas - es all her pain. _ Let her go.

let ring - - - - -

To Coda 1 ⊕

To Coda 2 ⊕

End Rhy. Fig. 2

Gtr 2. w/ Rhy. Fill 2, 2nd time

C G

let her walk _ right out on me. _ And if the

let ring - - - - -

Rhy. Fill 2
Gtr 2

let ring - - - - -

T
A
B

D C

Gtr 1

sun comes up to - mor - row, let her be. Let her

Gtr 3 (elec)

mf w/ dist

Gtr 2

(cont w slash)

Guitar Solo

Gtr 1 w/ Rhy Fig 1

(C) (G) (F#sus2/C)

Gtr 2

be

Gtr 3

slight P.M. --> let ring --> let ring

(F/C) (C)

slight P.M. -->

2. D C

Gtr 1

sun comes up to - mor - row, let her be. Let her

Gtr 3

let ring

Gtr 2

(cont in slash)

Guitar Solo

Gtr 1 w/ Rhy Fig 1, 2 times

(C)

(E) (A) (G)
6 5
oct oct

Gtr. 2

be

Gtr 3

let ring

let ring

(F) (C)

let ring

(G) (F)

Ah Oh

(C) D.S. al Coda 1

No, no no, no Let her cry,

ful. hold bend

Coda 1

D C

Gtr. 1

sun comes up to-mor-row, let her be. Ah.

poco rit

Gtr. 2

poco rit

Breakdown
Gtr 2 w/ Rhy Fig 1A
G

D Dsus4 Cadd9 Cadd9 type 2 G

Gtr 1

full

7 5

Verse

Gtr 1. w/ Rhy Fig 1, 2 times

Gtr 2 tacet

G

4. Last night I tried to leave, cried so much I could not believe

8va

-1/2 loco

fdbk

w/ bar 1/2

7 5 7 5 7 5 (5) (5) 5 7 5 7 5 7

Cadd9

G

she was the same girl I fell in love with long ago

8va

fdbk

loco

full

5 (5) 7 (7) 5

D

She went in the back to get high, I sat down on my couch and cried, yell-in',

-1/2

w/ bar 1/2

7 5 5 7 5 7 5 (5) 5 7 5 7 5 7

Gtr 2

"Oh, ma - ma, please help _ me." _ Won't you hold _ my hand _ and let her cry,

8va fdbk loco

let ring

cont in notation

(E)
①
open

⊕ Coda 2

D G

Gtr 1

sun comes up to - mor - row, let her be. _ _ _ _ _ Let her cry..

Gtr 3

full

Gtr 2

Chorus

Gtr 1 w/ Rhy Fig 2

C

G

if the tears _ fall down _ like rain. _ Let her sing..

let ring

let ring

Em G D

if it eas - es all her pain _ Let her go, _

let ring

let ring

C G

let her walk _ right out _ on me _ And if the

let ring

let ring

D C G

sun comes up to - mor - row, let her be _ Ah _ let her be _

let ring

Loser

Words by Beck Hansen
Music by Beck Hansen and Karl Stephenson

Gtrs. 1 & 3, Drop D Tuning

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately Slow Rock

D

G5
play 7 times

D

G5

Gtr 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mf w/ shde

1. In the

TAB

Verse

Gtr 3 w/ Rhy. Fill 1

Gtr 1 tacet

N C (D)

time of chim - pan - zees. I was a mon-key, bu-tane in my veins and a mouth to cut the chunk ies With the

*Gtr 2 Riff A End Riff A

7 0 9 7 11 11 0 0 9 7 7 0 9 7 11 11 0 0 7

*Sitar arr for gtr

Gtr 2 w/ Riff A, 5 times

plas - tic eye - balls, spray paint the veg - 'ta - bles. Dog food skulls with the beef - cake pan - ty hose.

Gtr 3 w/ Rhy. Fill 1

Kill the head-lights and put it in neu - tral Stock car flam-ing with the los - er in the cruise con-trol

Ba-by's in Re - no with the vi - ta - min D. Got a cou-ple of couch - es, a-sleep on the love - seat.

Rhy. Fill 1

Gtr 3 (elec)

mf w. tremolo & clean tone

TAB

Gtr 1 w/ Rhy Fig. 1, 7 times

D G5 D G5

Some-one keeps say-ing I'm in-sane to com-plain a-bout a shot-gun wed-ding and a stain on my shirt. _

D G5 D G5

Don't be-lieve ev-'ry-thing that you breathe. You get a park-ing vi-o-la-tion and a mag-got on your sleeve. So

Gtr 2 tacet

D G5 D G5

shave your face _ with some mace in the dark. _ Sav-ing all your food stamps and burn-ing down the trail-er park

Chorus

Gtr 1 w/ Rhy Fig. 1, 8 times

Gtr 2 w/ Riff A, 4 times

D G5 D G5

Yo. Cut it. Soy _ un per-di-dor. _ I'm a

*w/ multi-tracked vocals on Chorus and Bridge sections

D G5 D G5 D G5

los-er, ba-by, _ so why _ don't you kill me? _ Soy _ un

Spoken. Double barrel buck shy

D G5 D G5 D G5

per-di-dor. _ I'm a los-er, ba-by, _ so why _ don't you kill me? _

Verse

Gtrs. 1 & 2 tacet

N.C.

2. Forc-es of e-vil and a bo-zo night-mare. Bent all the mu-sic with the pho-ny gas cham-ber, 'cause

ones' got a wea-sel and an-oth-er's got a flag. One's on the pole; shove the oth-er in a bag with the

Rhy. Fill 2

Gtr 1

T
A
B

Gtr 1 w/ Rhy Fig 1, 4 times

D G5 D G5

re - run shows and the co - caine nose job, the day-time crap of the folk sing - er slob.

D G5 D G5

He hung him-self with a gui - tar string. A slab of tur - key neck, and its' hang-ing from a pi - geon wing

Gtr 1 tacet
N C (D7)

A - get right if you can't re - late. Trade the cash for the beef, for the bod - y, for the hate. And my

Gtr 3

time is a piece of wax fall - in' on a ter - mite who's chok - in' on the splin - ters

Gtr 3

time is a piece of wax fall - in' on a ter - mite who's chok - in' on the splin - ters

Chorus

Gtr 1 w/ Rhy Fig. 1, 7 times
Gtr 2 w/ Riff A, 3 1/2 times
Gtr 3 tacet

D G5 D G5 D G5 D G5

Soy un per - di - dor. I'm a los - er, ba - by, so why don't you kill me? —
Spoken: Get crazy with the Cheez Whiz.

Gtr 1 w/ Rhy Fill 1
Gtr 2 w/ Rhy Fill 3

D G5 D G5 D G5 D

Soy un per - di - dor. I'm a lo - ser, ba - by, so why don't you kill me?
Spoken: Drive-by body pierce

Rhy. Fill 3

Gtr 2

T
A 7 0 9 7 11
B

Bridge

Gtrs. 1 & 2 tacet
N.C.

Yo, bring it on down Soy

Gtr 1 w/ Rhy Fig 1, 7 times
w/ Bkgd. voc ad Lib, next 4 meas

D G5 D G5 D G5 D G5

Soy

Gtr 3

2 3 1 2 3 1 2 3 1 2 3 1 2

D

G5

Gtr 2: w/ Riff A, 1 1/2 times

D

G5

D

G5

Gtr 1: w/ Rhy Fill 4
Gtr 2: w/ Rhy Fill 5

D

Spoken: I'm a driver, I'm a winner Things are gonna change. I can feel it

3 1 2 3 1 2 3 1 2 3 2 2 3 2 2 3 1 2 3 1 2 1 2 1 2 3

Chorus

4th time, Begin Fade

Gtr 1: w/ Rhy Fig 1, 4 times
Gtr 2: w/ Riff A, 2 times
Gtr 3: tacet

D G5 D G5 D G5 D

So, un per-di - dor. I'm a los-er, ba - by, so why don't you kill me?

Spoken: I can't believe it

2, 3, 4,

Outro

Gtr 3: w/ Rhy Fill 1
Gtr 2: w/ Riff A, till fade
Gtr 1: tacet
N.C. (D) **Repeat and Fade**

don't you kill me? don't you kill me? don't you kill me?

Spoken: Uuuuuuuuuuh. Spoken: Sprechen Sie Deutsch, baby? Spoken: You know what I'm sayin'?

Rhy. Fill 4

Gtr 1

TAB 0 0 / 4

Rhy. Fill 5

Gtr 2

TAB 7 0 9 7

Love Song

Words and Music by Jeffrey Keith and Frank Hannon

Prelude Free Time

***G** **D**

Gtr 1 (acous.) *mp* w/ fingers let ring throughout

Gtr 2 (acous.) *mp*

Gtr 1 *divisi*

Gtr 1 **Riff A**

TAB

*Chord symbols reflect implied tonality

Moderately ♩ = 125

Gtr 2 tacet

D

Riff A

A

Bm

G

Gtr. 1: w/ Riff A, 2 1/2 times

D

End Riff A ***Riff A1**

Gtr 2

TAB

*Refers to Gtr 2 only

A

Bm

G

Gtr 2: w/ Riff A1, 1 1/2 times

D

End Riff A1 **Riff A2**

Gtr. 3

Gtr 3 (acous.)

Gtr 2 *divisi*

**

TAB

**Gtr. 3 to right of slash.

A

Bm

G

End Riff A2

D

A

TAB

Gtr 3

Bm A E/G# G5 A 1. D/F#

Gtr 2

Gtr 1

G D/F# Em D/F# G

D/F# Em A N.C.

10 9 10 9 10 9 10

Gtrs. 1, 2 & 3 w. Riffs A, A1 & A2, 3 1/2 times

14

D

14

14

Harm

11 11 7 11 11 7 11 11 7

*Let notes ring into next meas.

Intro

Moderately Slow ♩ = 80

D5

G/D

Gtrs. 1, 2 & 3 tacet

D Em/D D

G/D

D Em/D D

G/D

D Em/D D

G/D

*Gtr. 4 (12-str elec)

W/ clean tone & chorus
let ring throughout

mf

*For next 5 meas. two gtrs. are arr for one

**vol. swell

Verse

D Em/DD

Em

Bm

1. So, you think — that it's o — ver, —

*Gtrs. 4 & 5 (12-str acous.)

mf

let ring throughout

*Gtr. 4 w/ Leslie effect

mak-in' love — has fi-n'lly reached — the end? — An y time you call, night or day, —

Em Bm A Am G

I'll be right there for you — if you need a friend, — yeah. —

Bm D

Verse
Em Bm Bsus2 Bm Em Bm

2. It's gon-na take a lit-tle time. Time is sure to mend your bro -

ken heart.

Don't you e-ven wor-ry, pret-ty dar-lin', 'Cause

A Am G

I know you'll find love a - gain

Gtr. 5 tacet

Gtr. 4

Gtr. 4 w/ chorus divisi

Bm D G/D D Em/D D G/D

Oo, yeah, Love is all a-round you.

Chorus

G5 D/F# G5 D/F#

*Gtrs. 1, 4 & 6 (elec)

mf w/ clean tone & chorus let ring throughout

**T = Thumb on 6

D Em/DD

Oo, yeah, Love is all a-round you.

*composite arrangement

**T=Thumb on 6

G5 D/F# G5 D/F# Em

Love is knock in' out - side your door. _____ Wait - in' for you _____ is this

T T

C D Dsus4 D 1. Dsus4 D Dsus2D 2. E 6 12 fr

Gtr 7 (elec.) w/ dist (cont in notation)

love made just for two. _ Keep an o - pen heart and you'll find love a gain, _ I know. you'll find love a - gain, _ I

Guitar Solo

Em Bm Bsus2 Bm Em Bm

know

Gtr 7 full full full full full

Gtrs. 1, 4 & 6 Rhy. Fig. 1

Gtrs 1, 4 & 6 w Rhy Fig 1
 Em Bm Bsus2 Bm Em Bm

84

love is gon - na find _ a way. Love will find a way. Love is gon-na

G5 D

PM PM

1/4 1/2 full

(15) 17 15 17 15 17

7 7 7 7 0 0 7 7 0 0 19 0 0 7

Gtrs. 1, 4 & 6: w/ Rhy Fill 2 Gtr 7 tacet

Em D C

find _ a way _ back to you, _ yeah. _ I

full full 1 1/2 full full

10 10 10 10 10 (15) 0

Outro

Gtr. 6 tacet
w/ ad lib. Voc.
G5 D/F# G5 D/F# G5 D rit. G

1., 2., 3. 4.

know. I

Gtrs. 1 & 4

T T rit.

Rhy. Fill 2
Gtrs 1, 4 & 6

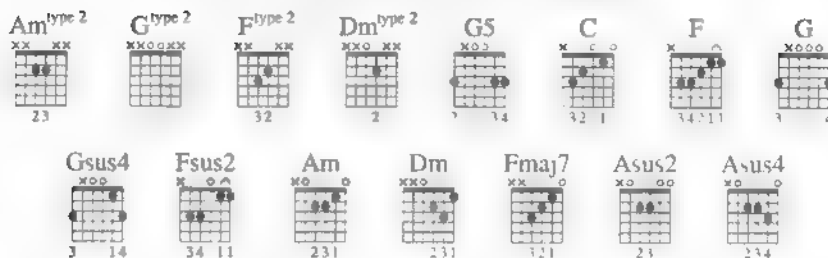
TAB

0 1 0 2 3

Mr. Jones

Words by Adam Duritz

Music by Adam Duritz and David Bryson



Intro

Moderate Rock ♩ = 140

w/ Lead Voc. ad lib

Am F Dm G5 Am

Gtr 1 Rhy. Fig. 1 (clean elec)

mf

T	0	0	0	0	X	1	1	1	1	1	X	1	1	1	1	X	3	3	3	3	3	X	0
A	1	2	2	2	X	2	2	2	2	2	X	3	2	2	2	X	0	0	0	0	0	X	1
B	0	0	0	0	X	3	3	3	3	3	X	0	0	0	0	X	0	0	0	0	0	X	2

F G5 Am

End Rhy. Fig. 1

0	0	0	0	X	1	1	1	1	1	X	3	3	3	3	3	3	3	3	3	0	1
1	2	2	2	X	2	2	2	2	2	X	3	2	2	2	2	2	2	2	2	0	2
0	0	0	0	X	3	3	3	3	3	X	0	0	0	0	0	0	0	0	0	0	2

Verse

Gtr 1 w/ Rhy. Fig. 1, 3 times, simile

Am F Dm G5

1. I was down at the New Am - ster - dam star-ing at this yel -

Am F G5

low-haired girl Mis - ter Jones strikes up a con - ver - sa - tion with a black -

Gtr 2: w/ Fill 1

Am F

- haired fla - men - co danc - er She danc - es while his fa -

Dm G5 Am

ther plays gui - tar She's sud - den - ly beau - ti - ful We all

F G5 Gtr 2: w/ Fill 1 Am

— want some - thing beau - ti - ful I wish I was beau - ti - ful. So come

(bass and drums in)

Am^{type 2} G^{type 2} F^{type 2} G^{type 2} Dm^{type 2} w/ Lead Voc ad lib G^{type 2}

Rhy. Fig. 2

Gtr. 3 (clean elec.) *mf*

dance this si - lence down - through the morn - ing

Am^{type 2} G^{type 2} F^{type 2} G^{type 2} Gtr 2: w/ Fill 2 End Rhy. Fig. 2

Fill 1
* Gtr 2

mf

TAB

8 2 0

* w/light dist and amp vib

Fill 2
Gtr 2

TAB

0 1 0 0 2

Verse

Gtr 1 w/ Rhy Fig. 1, 1 7/8 times
Gtr 3, w/ Rhy Fig 2, 1 7/8 times

Am F Dm G5 Am

2. Cut up, Ma - ri - a! Show me some of them Span - ish danc - es
will paint my pic - ture Paint my - self in blue and red and black and gray

F G5 Gtr 2, w/ Fill, Am

Pass me a bot - tle, Mis - ter Jones
All of the beau - ti - ful col - ors are very very mean - ing - ful Gray

F Dm G5 Gtr 2 w/ Fill 2, 2nd time Am

Be - lieve in me Help me be - lieve in an - y thing I
is my fav - o - rite col - or I felt so sym - bol - ic yes - ter - day If I

F G5 G5 C

Gtrs 1 & 3 (Gtr 3 cont in notation)

— want to be some - one who be - lieves —
— knew Pi - ca - so — I would buy my - self a gray — guitar and play

Chorus

Bkgd. Voc. w/ Voc Fig 1, 2nd & 3rd time
C Rhy. Fig. 3

Gtr 1 F G

1. Mis - ter Jones and me tell each oth - er fair -
2., 3. See Additional Lyrics

Gtr 3 Rhy. Fig. 3A

let ring —

0 0 0 1 1 1 1 2 3 3 3 3

1 1 1 1 1 1 1 2 3 3 3 3

2 2 2 2 2 2 2 2 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

Gsus4 G C F F#sus2 F G

y tales _____ Stare at the beau - ti - ful wo - men "She's look

et ring - - - - -

Gtr. 3. w/ Rhy. Fig. 3A

C F

ing at you — Ah, — no, — no, she's look - ing at me" — Smil - ing in the bright

End Rhy. Fig. 3A

G Gsus4 G C

lights Com - ing through in ster - e - o When

F

To Coda ⊕
G
End Rhy. Fig. 3

ev - ery - bod - y loves _____ you, you can nev - er be lone

Bkgd. Voc. Fig. 1

sing 4 times

Hey, la, — la. Hey, la, — la. Yeah. —

1. Gtr 2: w/ Fill 1
Gtr 3: w/ Rhy. Fill 1

2. Gtr 2: w/ Fill 3

Bridge
Half Time Feel ♩ = 70
w/ Lead Voc ad lib
Am
Rhy. Fig. 4

Am G

* Gtrs 1 & 3

ly — 3. I — ly —

* Gtr 3: Substitute G5 (throughout)

Fmaj7

Am

G5

End Rhy. Fig. 4

Gtrs 1 & 3: w/ Rhy. Fig. 4
Am

Gtr 3: w/ Rhy. Fill 2
Fmaj7

I want to be a li on

Ev - ery - bod - y wants to pass — as cats —

Rhy. Fill 1
Gtr 3

let ring

Fill 3
Gtr 2

Rhy. Fill 2
Gtr 3

(cont. in slash)

let ring ~ -

Gtr 1 w/ Rhy Fig 4, 1st 3 meas
Gtr 2 w/ Fill 4
Am Fmaj7

Be - lieve in me Be - cause I don't be - lieve in an - y - thing and I

Am Asus2 Am Asus4 w/ Lead Voc ad lib. G5
Gtrs 1 & 3
cresc
want to be some - one to be - lieve

that's just a-bout as funk - y as you can be Mis - ter Jones and me

FIM 4
Gtr 2

17 19

17 19 17 19

Rhy F#III 3

Gtr 3

The image shows a musical score for a guitar exercise. The top staff is a standard musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The rhythm is indicated by a '3' above the staff, suggesting a triplet. The notation includes a series of eighth notes and a final chord. Below the musical staff is a corresponding guitar tablature (TAB) staff, which uses numbers 0-9 to represent frets. The TAB staff also includes a '3' at the beginning, indicating a triplet. The tablature shows a sequence of fret numbers that correspond to the notes in the musical staff above it.

star - ing at the vid - e - o When I look at the tel - e - vi -

sion, I want to see me star - ing right back at me

We all want to be big stars, but we don't know why and we don't.

know how But when ev - ery - bod - y loves me, I'm going to be

just a bout as hap - py as I can be Mis - ter

Jones and me, we're gon - na be big stars..

w/ Bkgd Voc Fig 1, 1st 2 meas only

Additional Lyrics

2. Mr. Jones and me look into the future
Stare at the beautiful women
"She's looking at you.
Uh, I don't think so. She's looking at me."
Standing in the spotlight
I bought myself a gray guitar
When everybody loves me, I will never be lonely
- 3 Mr Jones and me stumbling through the barrio
Yeah we stare at the beautiful women
"She's perfect for you, Man, there's got to be
somebody for me."
I wanna be Bob Dylan
Mr Jones wishes he was someone just a little more
funky
When everybody loves you, son, that's just about as
funky as you can be

Name

Words and Music by John Rzeznik

Tuning

- ① = E ④ = E
② = E ⑤ = A
③ = A ⑥ = D

Intro

Moderately Fast Half-Time Feel ♩ = 148

Gtr 1 (acous.) Rhy. Fig. 1

A5 A5/G# Dsus2 F#m7 A5/E

mf
let ring throughout

TAB

Gtr 2 (acous.)

mf
let ring throughout

TAB

D⁶₉ Dmaj9 Dsus2 D⁶₉ Dmaj9 D⁶₉ End Rhy. Fig. 1

Gtr 1 w/ Rhy Fig 1

A5 A5/G# Dsus2 F#m7 A5/E

Gtr 3 (elec) *mp* w "E-bow"

Gtr 2 Rhy. Fig. 2

Gtr 3 tacet

D⁶₉ Dmaj7 Dsus2 D⁶₉ Dmaj9 D⁶₉

Gtr 2

1. And
End Rhy. Fig. 2

Verse

Gtrs. 1 & 2. w/ Rhy Figs. 1 & 2, 2 times

A5 A5/G# Dsus2

e - ven though the mo - ment passed me by, I
scars are sou - ve - nirs you nev - er lose, the

F#m7 A5/E D⁶₉ Dmaj9 Dsus2 D⁶₉ Dmaj9 D⁶₉

still can't turn a - way. 'Cause
past is nev - er far. And

A5 A5/G# Dsus2

all the dreams you nev - er thought you'd lose got
did you lose your self some - where out there, did you

F#m7 A5/E D⁶₉ Dmaj9 Dsus2 D⁶₉ Dmaj9 D⁶₉

tossed a - long the way. get to be a star? And And

Gtr 2 w/ Rhy Fig. 2, 1st 7 meas.
Gtr 1 w/ Rhy Fill 1

A5 A5/G# Dsus2

let - ters that you nev - er meant to send, get don't it make you sad to know that life is

End Half-Time Feel

Gtr 2 w/ Rhy Fill 1, 1st time
Gtrs. 1 & 2 w/ Rhy Fill 2, 2nd time

F#m7 A5/E D⁶₉ Dmaj9 Dsus2 D⁶₉ Dmaj9 D⁶₉

lost or thrown a - way. more than who we are? And We

Chorus

F#m7 Esus4 Dsus2

now we're grown up or - phans that nev er knew their names. We grew up way too fast and now there's noth-in' to be - lieve

Gtr 1

4 5 0 0 0 0 4 2 0 0 0 0 0 0 0 0

Gtr 2

4 0 0 0 0 0 0 0 4 2 0 0 0 0 0 0 0 0

Rhy Fill 1 Gtr 2

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhy Fill 2 Gtrs 1 & 2

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F#m7 Esus4 A/E Dsus2 A/D Dsus2 A

don't be - long - to no one, that's a shame But if
 Re - runs all be - come our his - to - ry. A

F#m7 Esus4 A/E Dsus2

you could hide be - side me may - be for a - while. } And
 ti - red song keeps play - in' on a ti - red ra - di - o.

F#m7 Esus4 Dsus2

I won't tell no one your name. And I won't tell 'em your

Half-Time Feel

A5

A5/G#

Dsus2

F#m7

A5/E

name.

I won't tell 'em your name.

D⁶₉

Dmaj9

Dsus2

D⁶₉

Dmaj9

D⁶₉

2 And

Gtr 2. w/ Rhy Fig 2, 1st 7 meas
Gtr 1. w/ Rhy. Fig. 1

A

A5/G#

Dsus2

F#m7

A5/E

Mmm,

mmm,

mmm.

I won't tell 'em your name.

Gtr 2 w/ Rhy Fill 1

End Half-Time Feel

D⁶₉

Dmaj9

Dsus2

D⁶₉

Dmaj9

D⁶₉

Ow!

F#m7

D5US2

act nag throughout

Esus4

Gr 3

w/ "E. bow"

॥

w/ "E" bow"

mf

5 5 5 5 5

Def 2

[illegible]

F#m7

Esjs4

Gr 2

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in bass clef. The second system continues the piano accompaniment. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The piano part consists of chords and single notes, primarily in the lower register.

Dsus2

F#m⁺

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system continues the melody with: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Below the melody, the guitar accompaniment is shown on a six-string guitar. The first system of the accompaniment consists of: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half). The second system of the accompaniment consists of: C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (half). The guitar part is written in a simplified style, using only the first four strings (G, A, B, C) and the fifth string (D) for the bass line.

Esus4 Dsus2 F#m7

Gtr 3 Esus4 Dsus2 F#m7

w/ out "E-Bow"

Gtr 2

Gtr 3 tacet Esus4 Dsus2 Verse
Half-Time Feel
A5

3 I think a - bout -

Gtr 2

Gtr 1

A5/G# Dsus2 F#m7 A5/E D9 Dmaj9
 — you all — the time, — but I don't need — the same.

Gtr 3

Measures 10-12 of the guitar 3 part. Measure 10: Treble clef, key signature of two sharps (F# and C#), one sharp (F#) on the first line. Measure 11: Treble clef, key signature of two sharps (F# and C#), one sharp (F#) on the first line. Measure 12: Treble clef, key signature of two sharps (F# and C#), one sharp (F#) on the first line. The bass staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136

Girs 1 & 2

5 7 9 9 9 9 12 R

Gtr 3 tact
 Dsus2

D⁶₉

Dmaj9

D⁶₉

A5

It's lone - ly where _ you are...

Gtrs 1 & 2

The musical score for Gtrs 1 & 2 is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are also some unusual markings, such as a '7' and a '9' below the staff in measure 3, and a '7' below the staff in measure 4. The score is presented in a standard musical notation format with a single staff.

A5/G# Dsus2
 Come _ back down _

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second system continues the melody with a quarter note C5, a half note B4, and a quarter note A4. The accompaniment is shown in a guitar-style notation below the staff, using numbers 0-9 to represent frets. The first system of accompaniment starts with a quarter rest, followed by a quarter note 2, a half note 3, and a quarter note 4. The second system continues with a quarter note 5, a half note 6, and a quarter note 7. The score is labeled with the chords Dmaj9, D, and A above the staff.

Stay

Words and Music by Lisa Loeb

Capo VI

Intro
Slow Folk Rock ♩ = 84
*D♭sus2
**(Gsus2)
Rhy. Fig. 1

Chord diagrams:
(Am7) (G) (Csus2) (Cm) (Gsus4)

Chord symbols:
B♭m7 (Em7) E♭7sus4 (A7sus4) D♭maj7/F (Gmaj7/B) G♭sus2 (Csus2)

End Rhy. Fig. 1

Gtr 1 (acous.)
mp
let ring throughout

Gtr 2 (acous.)
mp
Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr 3 (elec.)
mp
Rhy. Fig. 1B

End Rhy. Fig. 1B

*Chord symbols reflect basic tonality
**Symbols in parentheses reflect chord names respective to capoed guitar
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB
†vol. swells

Verse

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A, 2 times
Gtr 3: w/ Rhy. Fig. 1B, single

Chord symbols:
D♭sus2 (Gsus2) B♭m7 (Em7) E♭7sus4 (A7sus4) D♭maj7/F (Gmaj7/B) G♭sus2 (Csus2)

Lyrics:
I. You say — I on-ly hear what I want to. —
You say — I talk so all the time, so —

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G) Dbsus4 (Gsus4)

And I thought what I felt was sim - ple, and I thought that I don't be - long -

Rhy. Fig. 2 End Rhy Fig. 2

*Gtrs. 1, 2 & 3

mp

*composite arrangement

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)

And now - that I am - leav - ing, - now I know that I did some-thing wrong 'cause I

Gtr 3

let ring -

Gtrs. 1 & 2

Gtr 1

Gtr 2

divisi

(Gtr 1 cont. in slash)

(Csus2) (Cm) (Am7) (G) (Am7) (G)

missed you. Yeah, - yeah, I missed you.

Gtr 3

let ring -

Gtr 2

(cont. in notation)

Verse

$\text{D}\flat\text{sus}2$
($\text{G}\text{sus}2$)

$\text{B}\flat\text{m}7$
($\text{E}\text{m}7$)

$\text{E}\flat 7\text{sus}4$
($\text{A}7\text{sus}4$)

$\text{D}\flat\text{maj}7/\text{F}$
($\text{G}\text{maj}7/\text{B}$)

2. And you say _ I on-ly hear what I want to. I don't lis-ten hard, don't pay at-ten-tion to the
(Don't _)

Gtr 1

Guitar 1 part 1

Gtr 2

Guitar 2 part 1

Gtr 3

Guitar 3 part 1

$\text{G}\flat\text{sus}2$
($\text{C}\text{sus}2$)

$\text{D}\flat 5$
($\text{G}5$)

$\text{E}\flat 7\text{sus}4$
($\text{A}7\text{sus}4$)

$\text{D}\flat\text{maj}7/\text{F}$
($\text{G}\text{maj}7/\text{B}$)

dis-tance that you're run-ning to an - y - one, an - y - where. I don't un-der - stand. if you real - ly care. I'm
Don't

Guitar 1 part 2

Guitar 2 part 2

Guitar 3 part 2

Guitar 1 part 3

Guitar 2 part 3

Guitar 3 part 3

Gbsus2
(Gsus2)

So I.

104

Ebm7 (Am7) D \flat (G) Ebm7 (Am7) D \flat (G)


Lov-er's in love and the oth-er's run a - way, —
 Lov-er's in love

lov er is cry-ing 'cause the oth - er won't stay. —
 Lov-er is cry ing

Gtr 3

The staff for Guitar 3 contains musical notation and fret numbers. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. Fret numbers are written below the staff: 5, 3, 7, 5, 3, 5, 3, 5, 3, 5, 3, 2, 0, 2, 0.

Gtr 2



The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The accompaniment is written on a grand staff (treble and bass clefs), with the bass line providing a steady eighth-note accompaniment. The system concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The second system contains the second line of the melody, continuing from the first. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes, and rests. The lyrics 'The Rose Tree' are written below the second line of the melody.

Ebm7 (Am7) **Db (G)** **Ebm7 (Am7)** **Db (G)**

this is not ____ that. I think that I'm throw-ing, but I'm ____ thrown. ____ And I

Ebm7sus4 (A7sus4) **Gbm7sus2 (Csus2)**

thought I'd live for ev - er, but now I'm not so sure. You try to tell me that I'm clev - er, but that won't take me an y how _
(Na, na,

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr 1

***Gtrs 2 & 3 Rhy. Fig. 3A** **End Rhy. Fig. 3A**

let ring Harm. _ _ _

Gtrs. 1 & 3 (Csus2) (Cm)

missed you. Yeah,

Gtr 2

decent

Gtrs. 1 & 3 w/ Rhy Fig. 2, 2 times, simile

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)

missed you. You said, "You

Gtr 2

Gtrs. 1 & 2 w/ Rhy Figs. 3 & 3A, simile

Ebm7sus4 (A7sus4) Gbsus2 (Csus2)

caught me 'cause you want me, and one day you'll let me go." You try to give a-way a keep-er or keep me 'cause you know you're just so

Gtr 3

Chords: Eb7sus4 (A7sus4), Dbmaj7/F (Gmaj7/B), Gbsus2 (Csus2)

scared _____ to lose _____ And you say, —

Gtr 1

Gtr 2

let ring

Gtr 3

Outro

Gtrs. 1 & 2 w/ Rhy Fig 1 & 1A, 2 times

Chords: Dbsus2 (Gsus2), Bbm7 (Em7), Eb7sus4 (A7sus4), Dbmaj7/F (Gmaj7/B), Gbsus2 (Csus2)

"Stay" —

Gtr 3

p *p* *pp*

*Vol. swell

Chords: Dbsus2 (Gsus2), Bbm7 (Em7), Eb7sus4 (A7sus4), Dbmaj7/F (Gmaj7/B), Gbsus2 (Csus2)

You say, — I on-ly hear what I want to.

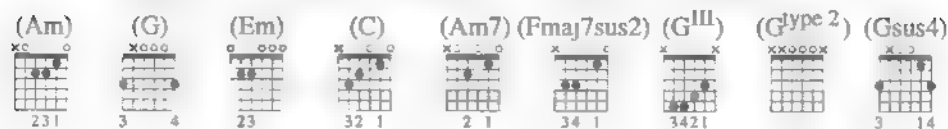
Gtr 3

p *rit* *p*

*Gtrs. 1 & 2 hold last notes w/ fermata

Torn

Words and Music by Phil Thornalley, Anne Previn and Scott Cutler



Gtrs. 1-4 Capo V

Intro

Moderately Slow ♩ = 100

Gtrs. 1 & 2
(acous.) (cymbal)

Intro musical notation. The guitar staff shows a melody starting with a forte (mf) dynamic. The bass staff shows a simple accompaniment. Chord changes are indicated above the guitar staff: F (C), Fsus4 (Csus4), F (C), and Fsus2 (Csus2).

*composite arrangement

**Symbols in parentheses represent chord names respective to capoed guitar
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

Verse

F
(C)

Verse musical notation. The vocal melody is shown in the treble clef, with lyrics: "I I thought I saw a man brought to life." The guitar accompaniment is shown in the bass clef, with a rhythmic figure (Rhy. Fig. 1) indicated. Chord changes are indicated above the guitar staff: F (C).

Am
(Em)

Verse musical notation. The vocal melody is shown in the treble clef, with lyrics: "He was warm, he came a-round like he was dig -". The guitar accompaniment is shown in the bass clef, with a rhythmic figure (Rhy. Fig. 1) indicated. Chord changes are indicated above the guitar staff: Am (Em).

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Bb7
(F7)

ni ned He showed me what it was to cry

End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy. Fig. 1, simile

F
(C)

Am
(Em)

Well, you could-n't be that man I a-dored

You don't seem to know,

Bb7
(F7)

seem to care what your heart is for I don't know him an-y-more There's

Pre-Chorus

(Am)

Rhy. Fig. 2

(G)

noth-in' where he used to lie My con-ver-sa-tion has run dry

Gtr 3
(elec) Rhy. Fig. 2A

let ring let ring

(Em)

(G)

End Rhy. Fig. 2

That's what's go-in' on Noth-ing's fine, I'm torn

End Rhy. Fig. 2A

let ring let ring

Chorus

(C) Rhy. Fig. 3 (G)

Voc. Fig. 1

(Ah) I'm all out of faith, this is how I feel.

Rhy. Fig. 3A

let ring

(Am7) (Fmaj7sus2) End Rhy. Fig. 3

I'm cold and I am shamed, ly - ing na - ked on the floor.

End Voc. Fig. 1

End Rhy. Fig. 3A

let ring

Gtrs. 1, 2 & 3 w/ Rhy. Figs 3 & 3A, simile
Bkgd. voc. w/ Voc. Fig. 1

F (C) C (G) Dm7 (Am7)

Il - lu - sion nev - er changed in - to some - thing real. I'm wide a - wake, and I

To Coda 2

To Coda 1

Gtrs. 1 & 2 w/ Rhy. Fig. 3, 1st time, simile
Gtrs. 1 & 2 w/ Rhy. Fig. 3, 1st 2 meas., 2nd time, simile
Gtr. 3: w/ Rhy. Fig. 3A, 1st 2 meas.
Bkgd. Voc. w/ Voc. Fig. 1

Bbmaj7sus2 (Fmaj7sus2) F (C) C (G)

can see the per - fect sky is torn. You're a lit - tle late, I'm al - ready torn.

Verse

Gtrs. 1 & 2 w/ Rhy Fig 1, simile
Gtr 3 tacet

F
(C)

Dm7 (Am7) Bbmaj7sus2 (Fmaj7sus2)

2. So I guess the fortune-tell-er's right.

Gtr 3 Gtr 4 (elec.)

mf
w/ dist & Leslie
let ring --

Am (Em) Bb7 (F7)

I should have seen just what was there and not some ho-ly light, but you

et ring

Pre-Chorus

Gtrs. 1, 2, & 3 w/ Rhy Figs. 2 & 2A

Dm
(Am)

C
(G)

crawled be neath my veins and now, I don't care, I have no luck. I don't miss it all that much

D.S. al Coda 1

Am (Em) (GIII)

Gtr 3

There's just so man-y things that I can't touch. I'm torn.

mp *mf*

(cont in notation)

Coda 1

(Am7)

(G type 2)

(Fmaj7sus2)

Gtrs 1 & 2

(Am7)

(G type 2)

(Fmaj7sus2)

(Gtr 1, cont. in notation)

Interlude

Gtr 3 tacet

(Am)

Gtr 2

(C)

(C)

There

Pre-Chorus

Gtrs 1 & 2. w/ Rhy Fig. 2

Dm
(Am)

C
(G)



Gtr 4



D.S. al Coda 2

Am
(Em)

C
(G)



Coda 2

Gtrs 1, 2 & 3 w/ Rhy Figs. 3 & 3A, 2 times
Bkgd. Voc. w/ Voc. Fig. 1, 2 times

F
(C)

C
(G)

Dm7
(Am7)



(This _ is how _ I feel. _)

Bbmaj7sus2
(Fmaj7sus2)

F
(C)



C
(G)

Dm7
(Am7)

Bbmaj7sus2
(Fmaj7sus2)



(Am7) (G^{type 2}) (G) (Gsus4)

strs & 2

Torn (Ah, ah Ah, ah Oh

Gtr 5 ecc,

mf
w/ dist & slide

Gtr 3

let ring

2 1 2 3 2 1 2 3 2 1 0 3 3 0 0 3 0 1 4 3 3 3 3

Outro
Gtrs. 1, 2 & 3 w/ Rhy Figs. 3 & 3A, 2 times, simile

F (C) C (G) Dm7 (Am7) Bbmaj7sus2 (Fmaj7sus2)

Voc. Fig. 2 (Ah. Oo. Oh, yeah. Oh, yeah)

Gtr. 5

13 15 (15) 10 6 (6)

Begin Fade
Gtrs. 1, 2 & 3 w/ Rhy Figs. 3 & 3A, till fade, simile
Bkgd Voc w/ Voc Fig 2, till fade

F (C) C (G) Dm7 (Am7)

13 15 18 15 (15) 10 10

Fade Out
Bbmaj7sus2 (Fmaj7sus2) F (C) C (G) Dm7 (Am7)

(10) 6 (6) 13 15 (15) 10

What I Got

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

Intro

Moderate Rock ♩ = 96 (♩ = 96)

N.C.

* D5

G5

D5

G5

Gtr 1 tacous

Drum machine

let ring throughout

T
A
B

* Chord symbols reflect implied tonality

Verse

D5

G5

D5

G5

I Ear - ly in the morn - in',

ris in to the street -

RIT A

D5

G5

D5

G5

Light me up that cig - a - rette and I strap shoes on my feet. (De, de, de, de, de)

D5

G5

D5

G5

Got to find a rea - son,

rea - son things went wrong.

D5 G5 D5 G5 D5 G5

Got to find a rea - son why my mon-ey's all gone — I — got a Dal - ma - tion, and

D5 G5 D5 G5 D5 G5

I can still get high. — I — can play the gui - tar like a moth - er - fuck - in' ri - ot.

Gtr 2 (acous.)

FIG 1 End Fill 1

f

Gtr 1

End Riff A

P S

* Pick slide unintentionally sounds open strings

Interlude

w/ Voc ad lib.

Gtr 1: w/ Riff A, 1st 4 meas. only, simile

D5 G5 D5 G5 D5 G5 D5 G5

2 Well, afe

Gtr 2

grad. bend 1/4

let ring ~

3/4

** Tap gtr body

Verse

Gtr 1 w/ Riff A, simile

Gtr 2 tacet

D5 G5 D5 G5

is (too short) so love the one you got 'cause you might get run o-ver or you might get shot
3. Why, I don't cry when my dog runs a-way. I don't get an-gry at the bills I have to pay.

D5 G5 D5 G5

Nev-er start no stat-ic. I just get it off my (chest.) Nev-er had to bat-tle with no bul-let-proof (vest.)
I don't get an-gry when my mom smokes pot, hits the bot-tle and moves right to the rock.

D5 G5 D5 G5

Take a small ex-am-ple, take a ti-ti-ti-up from me. Take all of your mon-ey, give it all... Love
(to char-i-ty-ty-ty-ty.)
Fuck-in' and fight-in', it's all the same Lov-in' with Lou-ie Dog's the on-ly way to stay sane.

To Coda

D5 G5 D5 G5

is what I got, it's with-in my reach and the Sub lime style's still straight from Long Beach. It all comes.
Let the lov-in', let the lov-in' come back

D5 G5 D5 G5

back to you, you fin-ly get what you de-serve. Try and test that, you're bound to get served

Gtr 2 w/ Fill 1

D5 G5 D5 G5

Love's what I got, don't start a ri-ot. You feel it when the dance gets hot.

Chorus

D5 G5 D5 G5

Lov-in' is what I got. I said re-mem-ber that

Gtr 2

7 6 (6) 7 5 5 7 7 5 4 4 4 11

D5 G5 D5 G5

Lov in' is what I got, and re-mem - ber that.

10 12 10 12 12 10 13 12 10

1/2 12 (12) (12) (12) (12)

D5 G5 D5 G7 G7
 Voc 1 Lov - in' is what I got. I said re-mem - ber that
 Gtr 1
 mf let ring let ring let ring
 2 3 0 2 0 2 3 0 0 3 0 0

[illegible]

I Got You (I Feel Good)
James Brown

Allegro

System 1:

Vocal: Lov - in' is what I got, I got, I got, I got.

Guitar: D G5 D G7 D.S. al Coda

System 2:

Vocal: (Continuation of the previous line)

Guitar: (Continuation of the previous line)

⊕ Coda

D5 C5 G5 D5 C5 G5

to me

Riff B

D5 C5 G5 D5 C5 G5 D5

'Cause

End Riff B

Chorus D5 C5 G5 D5 C5 G5

lov in' is what I got I said re-mem ber that. Lov

P.S. string noise

Gtr 1 w/ Riff B, last 2 meas. only, simple D5 C5 G5 D5 C5 G5 D5 C5 G5

.n' is what I got, and re-mem-ber that. Lov in' is what I got.

D5 C5 G5 D5 C5 G5 D5 C5 G5

I said re-mem-ber that. Lov in' is what I got, I got, I got, I got

Outro D5 G5 D5 G7 D N.C. D5

Slower ♩ = 88

Gtr 1

You Were Meant for Me

Words and Music by Jewel Kilcher and Steve Poltz

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderate Folk ♩ = 112 (. . .)

Chorus 1 (acous)

mf let ring throughout w/ fingers smile on repeat

* slight vibrato

Chorus 2

Verse

1. I hear the clock, it's six A. M. I feel so far from where I've been

2, 3 See Additional Lyrics

Riff A

more on repeat

Chorus 3

I got my eggs, I got my pan cakes too I got my maple sir up, ev ry thing but you

End Riff A

Gtr 1 w/ Riff A, simile
Csus2

G6/B C

I break the yolks and make a smile y face I kind - a like it in my

Em Csus2 G6/B

brand-new place. — Wipe the spots off of the mirror, don't leave my keys in the door. — I

C D

nev - er put wet tow - els on the floor an - y - more — 'cause

Chorus C D G G5/F# Em

dreams. last — so long, — e - ven af - ter you're gone. —

C D G5 G5/F# Em

I know — that you love — me — and — soon — you — will see — you were

To Coda \oplus 1. **Em**

C **D**

meant for me — and I was meant for — you.

8va *loco*

Harm.

2. **Em**

Bridge
Am7

you. I — go a - bout my bus - 'ness, I'm

D **Bm** **D** **C** * C/B

do - ing fine. — Be - sides, a what would I say — if I had — you on the line. —

* bass plays B

Am7 **D** **Bm/F#** *rit.* **Em**

Same old sto - ry, not much to say. — Hearts are bro - ken ev - 'ry day.

D.C. al Coda
A Tempo

⊕ Coda

Em

you. Yeah, you were meant for me — and I was meant for —

Outro
C

D

Csus2

G6/B

C
rit.

Em

you.

rit.

* slight vibrato

Additional Lyrics

2. I called my momma, she was out for a walk.
Consoled a cup of coffee but it didn't wanna talk.
So I picked up the paper, it was more bad news;
More hearts being broken or people being used.
Put on my coat in the pouring rain.
I saw a movie, it just wasn't the same
'Cause it was happy, oh, I was sad
And it made me miss you, oh, so bad 'cause...
3. I brush my teeth, I put the cap back on.
I know you hate it when I leave the light on.
I pick a book up and then I turn the sheets down
And then I take a deep breath and a good look around.
Put on my PJs and hop into bed.
I'm half alive but I feel mostly dead.
I try and tell myself it'll all be alright.
I just shouldn't think anymore tonight 'cause...

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, open D chord played together

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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Tonic

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Loser

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Love Song

Tesla

Mr. Jones

Counting Crows

Name

Goo Goo Dolls

Stay

Lisa Loeb

Torn

Natalie Imbruglia

What I Got

Sublime

You Were Meant for Me

Jewel

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